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TYPES OF MUSICAL CHARACTER.

No. II.—THE CONDUCTOR.

WHEN writing of the composer, I had to point out the uncertainty and, as far as human agency goes, the irresponsibility of his origin. The generation of the conductor is not less vague and chanceful. Examine into any particular case, and it will be found that nobody called for him, that his appearance, bâton in hand, supplied no "felt want;" that people wondered at his impudence, and if they refrained from deriding his efforts, regarded them with contemptuous toleration. The reason appears to be that the conductor, *per se*, cannot be traced farther back than his public advent. Report may concern itself with a promising student of executive art, or one who is clever at contrapuntal exercises, but who ever heard of a budding conductor? There is no place for his development. He is not considered as sufficiently within the settled order of art to require the making of provision for him. His case, like that of St. Joseph's thorn, is one of sudden blossoming, but, unlike that famous tree, at no fixed period. Hence the fact that people are slow to accept him with the implicit faith that a miracle demands. And how far short of a miracle is the creation from nothing of a man armed with authority which should be based upon intimate knowledge of the mind and method of great composers, and upon perfect acquaintance with all the resources of the orchestral machine he affects to conduct? Naturally, the attitude of the public towards a new conductor is one of incredulity. Who is he that he should do this thing?—so they query, with none the less force because, as a matter of fact, he often does not do it, but presents the mere simulacrum of a conductor, gesticulating with the impotence of a visionary wind-mill.

The peculiar and embarrassing circumstances just indicated have no apparent effect upon the tendency of musical humanity towards conducting. There is a general disposition to risk the consequences of incredulity on the part of the public and of seeming presumption on the side of the aspirant. This may derive strength from vague ideas of the conductor's functions in the popular mind. Comparatively few are qualified to find the sham conductor out, so long as he duly goes through the movements of his craft, and fewer still are able to convict him of incompetence on the assured ground of fact. He knows and reckons upon this as a set-off against the distrust arising from obscure origin and sudden pretension. Hence the astonishing confidence with which musicians generally advance towards the

conductor's rostrum. They may, in their secret heart, doubt themselves—though the fact would be difficult to prove—but they hope to "pull through" on the strength of popular ignorance of their functions and inability to distinguish signs of merit or defect. This may be well for the individual, but scarcely well for an art whose high places are thrown open to the boldness that often attends incompetence. All others taking upon themselves the functions of music's ministers give some sort of guarantee, or perform their duties under some kind of check. The conductor—the most powerful for mischief—passes no examination and is under no restraint. So music suffers, and there is none to help.

We cannot wonder at the fact that many seek a place which is one of dignity and power out of all proportion to its unavoidable labour and responsibility. It confers a distinction which is the highest and yet the cheapest in art. It demands no long years of studious preparation, and no weary working forward from the rear ranks. Given a happy combination of circumstances, and the humblest practitioner of the art can rise to it with a bound. It resembles the Grand Viziership of Eastern story—a dazzling splendour which may shine at any moment on the meanest slave. The result is that bad conductors are found in the land. They have yielded to the attraction of cheap dignity, at the loss, in some cases, of self-respect. These are men worthy of pity, for no weight of honour can be more crushing than that of which the individual knows he is unworthy. The consciously incompetent conductor typifies humanity in one of its most painful aspects. He is as miserable as a rustic lout in a Mayfair drawing-room; or as a sinner amid the pure company of angels. He dreads the knowledge of those who know, and suspects that they are laughing at him. Towards his subordinates he assumes a deprecating attitude, after one or two failures in attempting to intimidate them by bluster, and his dumb entreaty for help when a critical moment approaches is as pitiful as that of a hunted deer. Yet no suffering can drive him from his perch. The love of power and distinction which led him to intrigue or "bounce" for the place keeps him there in spite of torture. He is of opinion, with Milton's Satan, that one might better reign in hell than serve in heaven, while, perhaps, hope tells a flattering tale of public indifference to his shortcomings, and so buoys him up. Nevertheless, his lot, at the best, is unenviable. He fears his orchestra with a horrible fear, and they know it. The public may be blinded, but not the people



behind the scenes, who see the conductor in undress. Wherefore, instead of being the master of his orchestra he is their slave, and often the butt of their jokes. Musical gossip tells many a story of planned humiliation, endured with the meekness of one who dares not resent because profoundly distrustful of himself. Often, however, jokes are wasted upon him as the best fun would be upon a man expecting the next minute to prove his last. The poor conductor sometimes has one haunting soul-absorbing dread, and then he is oblivious of everything but the danger of losing his place. To give cues at the wrong time is nothing, and, at the worst, can be avoided by ignoring cues altogether. Nor might it be much to lose the place, since the orchestra would go on just as well; but the conductor draws a line at the last-named point. When Mr. Speaker was asked, upon a time, what consequences would follow were he to "name" an honourable member, the First Commoner replied, "Heaven only knows." The same terrific vagueness surround, in the mind of the conductor, the act of getting adrift during a performance, and he clings desperately to the ropes of connection; glueing his eyes to the first violin part as the most constant and trustworthy. Nevertheless, he is adrift sometimes, and then his degradation, concealed from the public by more than commonly vigorous time-beating, seems to his own consciousness complete.

Far less distressing is the experience of the conductor who, being incompetent, knows it not. Need I stop to argue with the reader to whom the idea of unconscious incompetence is in this connexion new? Surely that cannot be. There is no limit to the self-deception of which human nature is capable. A man can generally believe what he wishes to believe, and anything favourable to himself takes shape as a fact soonest of all. Why, then, should an inefficient conductor, thoroughly convinced that he is capable, be an impossible phenomenon? He certainly is not impossible, and may be found any day by those who seek. What a desperate case he presents! Of his brother, who lately passed before us, there is some hope. He may amend, or shame may master him and drive him back into obscurity. The present man will go on with the serene complacency of profound satisfaction, and do mischief to the end of the chapter with the air of one who renders service and expects reward. At the first we may laugh; over the work of the second we must grieve. He it is that sees in the errors of his own ignorance the inspirations of genius, and elevates into canons of conduct blunders that should entail a whipping. There is no end to his vagaries, and woe betide the unfortunate composition put into his hands for a "reading." He must do with it something that shall mark superiority, no reverence for tradition or composer's intention restraining him. This man is the fool who rushes in where his superiors fear to tread. Unconscious ignorance—always bold, because it recognises no difficulty and sees no need to be diffident—ranges in his person up and down the ways

of art, making havoc as it goes, and leaving the wreckage as a trail by which it can be traced. Not seldom this quality is associated with a certain force of will which makes it doubly dangerous. Then we have public opinion defied, as well as art injured, and to complain is only to augment the intensity of wrong-doing.

Happily, amid those who stretch out their hands to grasp the bâton are men qualified to use it well. Let me seek among them for a type. He is modest, of course—modesty not being incompatible with a just ambition—and this precious quality largely fits him for a post which temptation to self-assertiveness powerfully assails. Observers sometimes marvel that so many conductors obtrude their personality when it should be, if not in the back ground, at any rate in the middle distance. The real wonder is that so few do this, considering the strength of the inducements besetting them. They have absolute mastery over the manifestations of an art vague in its meaning and expression, and the letter of which no spirit of reverence has ever made sacred. Custom sanctions almost any innovation, and public opinion contemptuously brands as "purists" those who cry out against it. Nay, innovations are indeed demanded by an age so partially educated as to be uncertain about the good it possesses, and is ever seeking among lower things for that which it may comprehend. Out of all this come "new readings," emendations (Heaven save us!) and what not that conductors and editors can do to show themselves wiser than the composer and those who in the past directly inherited his traditions. The modest conductor guards his own action from rashness, and his spirit from self-assertion, just in proportion as he recognises opportunities for both. He reflects upon his duty, which is that of an interpreter and not that of a commentator. All his acuteness is devoted, in due humility, to the discovery of the composer's intentions. With what the composer might, could, or would, or should have done under this, that, or the other set of circumstances he does not concern himself, save, mayhap, by way of an amusement in unofficial hours. He feels responsible to the master and to his art for a faithful rendering, without gloss of any kind, and to the lines of a faithful rendering he adheres, however the tempter may urge to deviation. A conductor of this type knows nothing of additional instruments to "strengthen the score" by increasing its noisiness. He regards the idea of bringing a composition up to date with the horror which would seize Mr. Ruskin were a suggestion made to modernise a masterpiece of Boccattelli. In fine, he cultivates the rare and precious quality of reverence, without which no man can walk meetly in the paths of art. Reverence is the saving grace of an executive artist. Without it public opinion is like salt that has lost its savour; without it the musician resembles a ship at the mercy of every changeful wind. In a conductor reverence lifts the man above slavishness to contemporary modes and makes him a worshipper of all genius, whether of to-day, or of the time which is divided from to-day by centuries. If there were

more of it, we should see our concert programmes removed from the influence of mere fashion, and shaped by Catholic taste. The conductor whom it dominates labours to that end as far as his power goes, and finds his greatest reward in a growing taste for excellence whatever the garb it wears. Such workers we have amongst us, happily, and they are worth their weight in gold of Ophir, not only for the value of their labours, but the force of their example at a time when men do not disdain to tread unworthy ways for selfish ends. We cannot control the generation and development of our conductors. They will continue to emerge from obscurity under the working of no known law, and among them, probably, will yet be many conscious and unconscious charlatans. But we can reserve our encouragement and admiration for the type of excellence I have faintly sketched, taking care that the genuine, modest and reverent conductor shall, as far as rests with us, receive a due reward.

JOSEPH BENNETT.

FAMOUS FIRST PERFORMANCES.

IV.—THE "MESSIAH."

WHEN Handel's Italian Operas no longer attracted the public, or rather when the money subscribed to enable him to produce them on a befitting scale of splendour had, after a certain number of years, been spent, he took to composing oratorios, of which the interest has never diminished from that time until now. Italian opera has once more broken down, and with such a collapse as had not been known since Handel's time. But the sacred compositions of Handel and oratorio music generally are more popular than ever; and the recent Handel Festival performances drew a greater number of people and a larger amount of money than could have been attracted by a series of Italian operatic performances extending over an entire season. The Handel Festival has become an historical institution in England; and it has been repeated so often that it has now fallen, one cannot say into a groove, but into a certain set form. It consists, as a matter of course, of a performance of the *Messiah* on the first day, of a miscellaneous selection from Handel's works, sacred and secular, on the second, and of *Israel in Egypt* on the third. *Israel in Egypt* exhibits Handel at his best as a great choral writer, the miscellaneous selection serves to give an idea of the great variety of his genius, while the *Messiah*, though containing some of the finest choruses ever written, is particularly esteemed for the number and beauty of its solo pieces. Handel had written thirty-eight operas in Italian, besides minor works in cantata shape and performed without dramatic action, when, in 1741, after an operatic career of thirty-six years, he devoted himself exclusively to the composition of oratorios with English words. Neither in *Esther*, nor *Deborah*, nor *Athalia*, his earliest sacred works to English texts, did he attain such excellence as he was afterwards to reach. The first oratorio in which he rose to his own proper level was *Saul*, and the second,

Israel in Egypt, which however did not, when first performed, before Handel had yet broken finally with Italian opera, make any great impression on the public—not yet sufficiently educated to appreciate it. The *Messiah*, on the other hand, achieved from the first such success that its composer, already leaning less to the opera and more to the oratorio than in his earlier days, resolved for ever afterwards to cultivate sacred music exclusively. He began the *Messiah* some months after the completion of *Deidamia*, his last Italian opera; and the composition of his greatest work in the religious style occupied just twenty-four days.

The first performance of the *Messiah* at Dublin was on a very different scale from that to which the frequenters of our Handel Festivals are accustomed. The Music Hall, in which it was given, might have accommodated a Crystal Palace Festival orchestra, with its 500 players, but could not have held one-half or one-quarter of the 3,500 singers composing the Festival chorus. In Handel's own account of the first performance the number of the executants is not given. But it is known that the chorus was formed by the union of two ordinary cathedral choirs. The orchestra would, of course, have been in proportion to the number of choristers; and the entire number of persons present at the performance in the character of audience was, as before suggested, not much larger than that of the musicians composing the orchestra of one of our Handel Festivals. Thus, when the Oratorio was about to be given for the second time, an advertisement was published, begging ladies to come without hoops and gentlemen without swords, which condescension on their part would, it was declared, "enable the Stewards to seat seven hundred persons in the room instead of six." The principal Dublin newspaper of that time, *Faulkner's Journal*, described the *Messiah* as, in the opinion of the greatest judges, "the finest composition of music that was ever heard."

A letter from Handel to Mr. Charles Jennens, compiler of the words, giving him an account of the first performance of the *Messiah*, exhibits the modesty of the composer, as much as a letter on the same subject from Mr. Jennens to some person, or persons unknown, displays the conceit of the librettist. Handel speaks to the gentleman who had simply put together for him so many biblical texts, of "*Your Oratorio, Messiah*, which I set to music before I left England;" and he adds that the public "are very much taken with the poetry."

"It was with the greatest pleasure," wrote Handel, on 29th December, 1741, "that I saw the Continuation of your kindness by the Lines You were pleased to send me, in order to be prefixed to your Oratorio, *Messiah*, which I set to music before I left England. I am emboldened, Sir, by the general Concern you please to take in relation to my affairs to give you an account of the Success I have met here. The Nobility did me the honour to make amongst themselves a Subscription for 6 nights, which did fill a room of 600 Persons, so that I needed not sell one single ticket at the Door, and without vanity the

performance was received with a general approbation. Sagra. Avolio, which I brought with me from London, pleases extraordinary. I have formed another Tenor Voice, which gives great satisfaction, the Basses and Counter Tenors are very good, and the rest of the Chorus Singers (by my Direction) do exceedingly well; as for the Instruments, they are really excellent, Mr. Dubourgh being at the head of them, and the music sounds delightfully in this charming room, which puts me in good spirits (and my Health being so good), that I exert myself on my Organ with more than usual success.

"I open'd with the Allegro Penseroso and Moderato, and I assure you that the words of the Moderato are vastly admired. The audience being composed (besides the Flower of Ladies of Distinction and other People of the greatest Quality) of so many Bishops, Deans, Heads of the Colledge, the most eminent People in the Law, as the Chancellor, Auditor General, &c., &c., all which are very much taken with the Poetry, so that I am desired to perform it again the next time. I cannot sufficiently express the kind treatment I received here, but the politeness of this generous nation cannot be unknown to you, so I let you judge of the satisfaction I enjoy, passing my time with Honour, profit and pleasure. They propose already to have some more Performances, when the six nights of the subscription are over, and My Lord Duke, the Lord-Lieutenant (who is allways present with all his Family on those Nights) will easily obtain a longer Permission for me by His Majesty, so that I shall be obliged to stay here longer than I thought. One request I must make to you, which is that you would intimate my most devoted Respects to My Lord and My Lady Shaftesbury; you know how much their kind Protection is precious to me. Sir William Knatchbull will find here my respectfull Compliments. You will Encrease my Obligations if, by occasion, you will present my humble services to some other patrons and friends of mine. I expect with impatience the Favour of your News concerning your Health and Welfare, of which I take a real share. As for the news of your Operas I need not trouble you, for all the Town is full of their ill success by a number of Letters from Four quarters to the People of Quality here, and I can't help saying it furnishes great Diversion and laughter. The first Opera I heard myself before I left London, and it made me very merry all along my journey, and of the second Opera, called *Pénélope*, a certain nobleman writes very jocosely,—il faut que je dise avec Harlequin, notre Penelope n'est qu'une Sallôpe,—but I think I have trespassed too much on your Patience.

"I beg you to be persuaded of the sincere veneration and Esteem with which I have the Honour to be, Sr., your most obliged and most humble servant, Georg Frideric Handel."

Mr. Jennens, on his side, speaks to some correspondent of "a collection I gave Handel called *Messiah* which I value highly;" and he adds that Handel "has made a fine entertainment of it, though not near so good as he might and ought to have done." Mr. Jennens had evidently persuaded

himself that the finest passages in the book of the *Messiah* were due, not to the prophets and the evangelists, but to his own unaided imagination. When many years ago the beautiful air, "I know that my Redeemer liveth," was sung at a Paris Concert, the programme attributed the words neither to Job nor Jennens, but to Milton; and it appears from the letter to Jennens that Handel himself had somehow got to look upon the "poetry" of the *Messiah* as the work of that vain pretender.

Mr. Jennens claimed, moreover, to have corrected some of the "grossest faults in the composition;" though Handel, in spite of Jennens's remonstrances, "retained his overture obstinately." The overture passes in the present day, and with reason, for a most appropriate introduction to the opening recitative which, with equal felicity, prepares the hearer for the first air.

The rehearsal of the *Messiah* at Dublin attracted almost as much attention as the first public performance; and it was noticed at length by the Dublin journals. Partial rehearsals of the work seem to have been made on the journey from London to Dublin. We learn, at least, from a well-known passage in Burney's *History of Music*, that when Handel was passing through Chester he had some of the choruses tried at the Golden Fleece, where he was stopping. "When Handel went through Chester on his way, this year, 1741, I was," says Burney, "at the Public School in that city, and very well remember seeing him smoke a pipe, over a dish of coffee, at the Exchange Coffee-house; for, being extremely anxious to see so extraordinary a man, I watched him narrowly, as long as he remained in Chester; which, on account of the wind being unfavourable for his embarking at Parkgate, was several days. During this time, he applied to Mr. Baker, the organist, my first music-master, to know whether there were any choirmen in the Cathedral who could sing at sight, as he wished to prove some books that had been hastily transcribed by trying the choruses which he intended to perform in Ireland. Mr. Baker mentioned some of the most likely singers then in Chester, and, among the rest, a printer of the name of Janson, who had a good bass voice, and was one of the best musicians in the choir. At this time, Harry Alcock, a good player, was the first violin at Chester, which was then a very musical place; for, besides public performances, Mr. Prebendary Prescott had a weekly concert, at which he was able to muster eighteen or twenty performers, gentlemen and professors. A time was fixed for the private rehearsal at the Golden Falcon, where Handel was quartered; but, alas! on trial of the chorus in the *Messiah*, 'And with his stripes we are healed,' poor Janson, after repeated attempts, failed so egregiously that Handel let loose his great bear upon him, and, after swearing in four or five different languages, cried out, in broken English, 'You scoundrel! did not you tell me that you could sing at sight?' 'Yes, sir,' says the printer, 'and so I can, but not at first sight.'"

After being delayed by contrary winds at Holyhead, Handel reached Dublin by the packet-boat on the 18th of November. He was followed on the 24th by his leading soprano, Signora Avolio. Mrs. Cibber and the rest of the singers came some days later; and on the 8th of December, a series of six "Handel Concerts," as they would now be called, was announced as follows, in *Faulkner's Journal*:—"On Monday Next, being the 14th of December (and every Day following), Attendance will be given, at Mr. Handel's house, in Abbey-street near Lyffey-street, from 9 o'clock in the Morning till 2 in the Afternoon, in order to receive the Subscription Money for his Six Musical Entertainments in the New Musick Hall in Fishamble-street, at which Time each Subscriber will have a ticket delivered to him which entitles him to three Tickets each night, either for Ladies or Gentlemen."

The amount of the subscription is not mentioned; but Mr. Rockstro, in his interesting and carefully-prepared *Life of Handel*, sees reason for believing that, though no single tickets were sold, the price of each place was half-a-guinea. The success of these performances, which included *L'Allegro*, *Acis and Galatea*, the *Ode for Cecilia's Day*, *Esther*, and a number of concertos for various instruments, was so great that Handel was asked to give a second series, which comprised *Alexander's Feast*, *L'Allegro*, *Hymen*, the *Serenata of Imeneo*, and *Esther*, with, as before, a certain number of concertos. Handel, indeed had been no less than three months in Dublin, when arrangements were made for producing the great work which he had brought with him from London.

The first performance of the *Messiah* was announced in *Faulkner's Journal* and the *Dublin Newsletter*, in the following advertisement:—"For the Relief of the Prisoners in the several Gaols, and for the Support of Mercers' Hospital, in Stephen's-street, and of the Charitable Infirmary on the Inn's Quay, on Monday the 12 of April, will be performed at the Musick Hall at Fishamble-street, Mr. Handel's new Grand Oratorio, called the *Messiah*, in which the Gentlemen of the Choirs of both Cathedrals will assist, with some Concertos on the Organ by Mr. Handel."

It is interesting to know that the great work which has since been so frequently performed for charitable purposes was, on its first production, given for the benefit of the sick, the infirm and the imprisoned. A sum of £400 was realized, and this was equally divided between the three classes of sufferers to whom the work had been dedicated. The orchestra was led by "Dubourgh," who had arrived with Handel from London as orchestral chief. The principal female parts, as we have already seen, were assigned to Signora Avolio and Mrs. Cibber, while the leading male parts were undertaken by Messrs. Church and Rossingrave.

The *Messiah* was not produced in London until the 23rd of March, 1743, when it was performed at Covent Garden, where it does not in the first instance seem to have been so warmly received as it had been at Dublin. It soon, however, got to be appreciated: and before many years it became, as it has

ever since remained, the most admired and the most popular musical work known to Englishmen. Handel used to direct a performance of the *Messiah* several times every year; and he gave it once and sometimes twice a year in the chapel of the Foundling Hospital for the benefit of the institution to which he left by his will a copy of the score.

H. SUTHERLAND EDWARDS.

CURIOUS MUSICAL INVENTIONS.

OF all the many publications of these degenerate and book-abiding days, few are so neglected as the so-called "Blue Books." Whether the neglect arises from oversight or choice is of no import. Perhaps choice is the guiding influence. The very colour of their covers, from which they derive their name, has a repellent aspect. No British publisher with an eye to his own advantage would ever dream of clothing the off-springs of his speculation with garments of such a hue. Red, "flaming, fiery red;" green, suggestive of the fields, and in many cases of the purchasers; yellow, typical of biliousness; purple, mauve, crimson, orange, white or even black as a cover, will find admirers and purchasers whatever be the printed stuff enclosed; but blue! never. Books with such outside tints are never opened even in the "two-penny box" of a back-street bookseller. Even the printers of children's wares have discontinued the shade, for not all the temptations of a glorious woodcut, which serves as a seductive but lying index of the subject, would induce the infant mind to purchase a work with such an exterior.

There is an official "noli me tangere" look about a Blue Book which at once takes away the appetite of the most indiscriminate devourer of printed matter. If "Blue Books" had been within the range of the acquaintance of Charles Lamb, he would, without hesitation, have classed them in his "catalogue of books that are no books." To many the words "Blue Book" form a synonym for statistical, hard, dry, and purposeless reading. Few would of "malice aforethought" take down one of these "shiver-giving" volumes for the deliberate purpose of searching in its pages for food for instruction and edification, unless he was a member of Parliament who wanted to say something severe to a political opponent. Yet, without intending to enter into a defence of, and apology for, the existence and value of Blue Books, there is much that is of interest to be gleaned from some of these "things in books' clothing," as may be seen presently.

Of all the Blue Books, the least promising of the series might seem to be those which relate to the record of Patents and registered inventions. The very conditions upon which Patents are granted are repellent in their details. They have a language of their own which "though not understood of the people" is apparently necessary here. A sober, peaceful citizen, whose conversation and modes of expression are guided by the ordinary routine of society,

invents something for which he claims protection, and is obliged to prefer his request in a form which seems to demand the use of words belonging to a class or order out of the range of common experience. The force of this observation is strengthened when one reads the terms employed in an application preferred by one or other of one's own friends who may have been inventors. The difference between the known and the unknown manner of address is most striking. The wonder is, therefore, what must that power be which could effect such great and strange changes in a man's mode of speech. However, this is a matter which is too philosophical to be approached in anything but a deeply serious vein. Such a course is far away from the present intention, which is, to "bring forth honey out of the stony rock," or in other words, to find interest if not amusement in Blue Books, especially those which describe the numerous Patents relating to music.

It is curious to note the everlasting desire to do something whereby mankind may be benefited and the inventor rewarded. It is still more curious to reflect upon the little knowledge or care that the outside world entertains for things which are necessarily for the public weal, or else no protection could follow. The law nominally extends to the inventor its guardianship for a period of fourteen years. There is a prospect of further extension of the monopoly if the possessor can clearly show that he has not been adequately remunerated during the first period. During this time he has the right to defend all infringements of his patents, and to solve the difficulty, if he can, as to what is truly patentable in the invention he claims for his own. He cannot compel the public to use it *with* his permission, he can only restrain them from employing it *without* his authorization. It would, therefore, seem that the possession of a Patent, the subject of much pride to the tradesmanlike mind of the British inventor, is not an unmixed delight. The inventor may register his discovery, and gain his protection, only to find that it is a modification of something already in use, and of whose existence he was hitherto totally ignorant. He finds the tables turned with a vengeance. The law does not affect to give him information. It assumes that in asking for protection he has taken care to inform himself fully on the matter. Every citizen is supposed to have a full acquaintance with the general laws of the country. Every would-be patentee must have an intimate and positive knowledge of what has been done in the way of original discovery in order to secure the right he claims. It is not enough for him to prove that he has paid the necessary fees (the first principle of legal procedure) he must also be prepared to show that that which he claims to be original in use, should be actually so, and that there is no record whatever, either of a documentary character or exemplified in common use, of anything like his own invention. As a help in the matter, the details of every patent invention are set forth in printed documents, which can be obtained for small sums. The whole of the Patents granted are classified under various

heads, so that the difficulty of search is lessened to the enquirer as much as possible. Abridgments of these classifications are also published, and those relating to Music and Musical Instruments form the most interesting Blue Books it is possible to conceive, when once the shock caused by their unlovely externals is conquered by perusal of their contents.

The list of Patented musical inventions dates as far back as the year 1694. The earliest is "A Certain instrument which, being applied to clocks, organs and any other key instrument, as harpsichords, virginals, or the like, will cause the same to chime, or play any manner of tune, air, or notes plain or pform a consort, and is alterable to any tune or air in half-an-hour by any person (tho' noe master of musick) without changing the instrument." Further information concerning this curiosity is unobtainable, as no drawings were made, and no specification registered. Equally quaint statements as to the character of the inventions may be seen from time to time down to the year 1876, the last date of the abridgments. The troubles of "quilling" and keeping harpsichords in tune seems to have exercised the ingenuity of inventors to provide remedies. Many of these inventions have been alluded to in the histories of the pianoforte written at several times, and they need not be further referred to here.

The list of inventions arranged alphabetically includes Abcédaires, "intended to impart to children, blind persons, and others, the first notions of music or of arithmetic;" accordions, Æolian pianos, harps, organs, pianos with tremolo attachments; Angélophones, American organs, automatic musical instruments, also mechanical apparatus for enabling unskilled persons to play keyboard instruments, antiphonels, contrivances for augmenting musical sounds, banjos, barrel-organs, bassoons, basses and double basses, bell musical instruments, bell casting, hanging, repairing, ringing, bellows, brass wind instruments, black boards and notes for teaching music; castanets and substitutes, chiming machinery, cartoniums for organs and harmoniums (perforated cards for automatic instruments), celestinas, chord indicators, machines for conveying sound to a distance; cherubine-minors, "for combining the harp, the organ, and the glass bells in one harmonious piano;" clavichords, clavi-accords, clavichords combined with harmoniums, clavilyres, dampers, dead-dampers, digitoriums, drums, dumb-pianos, electricity applied to keyboard instruments; electromagnetic apparatus applied to copying music, improved fingerboards, fifes, flageolets, single and double, flutes, flutinas, free reed instruments to imitate all sorts of tones, glass for sound boards, gammometers (measures of the scale), "improvements in instruments or apparatus for teaching or transposing music"—"by means of which any person who can read is enabled to solve without difficulty the most difficult problems of Solfeggio with mathematical precision." The number of inventions relating to harmoniums, pianofortes, organs, harps, harpsichords, spinets, and other keyed instruments are, as the showman says,

"too numerous to mention." They occupy many pages in the index alone. There are, to resume, patented harmonicas, harp-lutes, jacquard mechanism applied to playing pianofortes, organs, &c., keys and key-boards in almost endless variety, lyres, lyrichords, lyro and lyro-vis pianofortes, leaf-turners in large numbers, manifold writers for music, melodic symphoniums, melodiorgues, melodions, metronomes or time-keepers, Mund harmonicas, musical combinations, musical notation dispensing with sharps and flats, registering and printing musical notes, musical toys, tops, music-paper ruling, musical chairs which play when they are sat upon, orchestrons, orchestreons, moveable orchestras, orpheon pianos, organinos, pens for writing music, panagrams for teaching the blind to read music, pedalliers for organs and pianofortes, pianoforte improvements, piano-violins, pitch-pipes, piano-violin or Sostenente, piano-harp cabinet organ, printing music, pyrophones, quartett-tables, saxo-trombones, sarsophones, Sostenente pianofortes, semeio-melodions, seraphines, sound-boards, symphoniettas, tabor and pipe connected to barrel-organs, teaching music, transposing pianos, triangles combined with pianofortes, trombonettes, telephones, teliochordons, an instrument with a key-board which divides the octave into thirty-nine parts or gradations of sound; terpodions, whose notes are produced by friction "on wood, metal, lead, pewter, or any hard substance, by a cylinder coated with a peculiar composition;" tonometers, for measuring sound; trylodeons, a sort of improved melodion or reed instrument, with a key-board; tuning apparatus, hammers, forks and pipes, violins to be played without a bow, wind instruments of all kinds, shapes and material; wire for pianofortes, wrest-planks and pins, and writing instruments for music, including a pen which will hold a considerable quantity of ink, and "consequently the time now expended in continually dipping the pen into the ink will be saved," with a thousand and one variations of the several inventions herein hinted at, all of which are described as improvements and protection claimed.

The absence of difficulty in obtaining the countenance of the law for a discovery, whether it be new or old, is unquestionably a great encouragement to the ingenious. The only question is, do the ingenious ever find sufficient reward for all their trouble? The list of renewed patents is so small that it is feared not. It is only when an invention has "taken with the public" that the owner finds his remuneration, and then fourteen years is scarcely time enough to enjoy the sweets of prosperity. Too many of the patents never reach beyond the statement of their specifications. Some, it is true, might go as far as the mouths of customers, notably such a one as is formed of two discs of sugar or "other material employed in confectionery" pierced with holes so that it produces musical sounds, a round-about way of describing sweetstuff whistles; others there are which never reach either the eyes or ears of the public. There are no less than thirty different

patents for volte-subitos or machines for turning over the leaves of music during performance. There are few musicians who use these inventions, and fewer who have ever heard of their existence. Out of the enormous number of patents applied for and granted, it is calculated that only three per cent. are ever accepted as of any practical value. It is humiliating to think how much time, labour, and ingenuity is spent in the endeavour to benefit mankind in ways to which they are wholly indifferent. For these reasons one feels the appropriateness of the colour of the covering which enwraps the record of practical and unpractical ingenuity, and although there is a vast fund of interesting matter in the statements contained in the list, there is yet a feeling of pain and sorrow in the thought that so few ever reach the distinction they seek, in their desires to benefit the world by their curious musical inventions. So the Blue Book holds its own, and the traditional peculiarities of its colour and covering reign undiminished and triumphant.

W. A. BARRETT.

THE *Mikado* controversy is still running high in New York. Among other amusing circumstances it has given rise to a striking proof of the "glorious uncertainty of the law." Early in the past month, Mr. Sidney Rosenfeld was condemned to prison, in default of bail, for "contempt" in permitting a Mr. Abrahams to give a performance of the opera at the Union Square Theatre, in despite of an injunction obtained by Mr. Carte, forbidding Mr. Rosenfeld to produce the work. Here we have one man punished for the offence of another. This is well enough, but it is not all. Immediately after Mr. Rosenfeld had been thus disposed of, application was made by Messrs. Stetson and Carte, before the same judge, to restrain Mr. Harry Miner from giving certain performances of the *Mikado*, as advertised for the following week. Will it be believed that the judge stultified his previous decisions by refusing to grant the injunction, on the ground that the claims of the applicants were doubtful! Inconsistency, thy name is Law!

THE *New York Herald* is responsible for a report that Mdlla. Nevada is shortly to be married to Mr. Charles Hallé! The lady's name should be, we believe, Neruda.

SIGNOR DEL PUENTE has been engaged by Colonel Mapleson for his American season. The gallant and distinguished manager is at present overrunning the continent in search of artistic material.

GOUNOD'S *Mors et Vita* will be heard for the first time in London at the beginning of the season of the Royal Albert Hall Choral Society. Mr. Barnby will, at the same time, revive Ferdinand Hiller's *Song of Victory* and Sullivan's *Martyr of Antioch*.

A SERIES of lectures will be delivered at the City of London College during Michaelmas term, by Mr. W. A. Barrett, on the "Historical Development of Glee and Part Songs." The first lecture will take place on the evening of October 1.

NEGOTIATIONS are on foot having for object the engagement of Herr Richter as conductor of the German opera season at the Metropolitan Opera House, New York, next winter. The details have been settled, and all that is wanted to complete the arrangement is the consent of the Intendant of the Vienna Opera House.

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THE LUTE.

LONDON, TUESDAY, SEPTEMBER 1, 1885.

JAPANESE MUSIC.

III.

THE musical instruments of Japan, like those of western countries, belong to three classes; stringed instruments, played with the bow, the plectrum or the finger; wind instruments; and instruments à percussion, from which sound is elicited by blows. But they would not be Japanese if they did not differ from occidental instruments in many important respects. Imprimis, they are told off by hallowed custom into two grand categories—instruments of purity and instruments of impurity. The former (Gakkooki) are specially affected to the performance of sacred music; the latter, of which I forget the class-name, to that of profane airs, the words of which are not infrequently of an erotic character. Several, however, of the instruments appertaining to the category of purity, slightly modified in construction, are to be found in the impure class. In this respect a hard and fast line is laid down in theory, but is not kept up in practice. For the execution of religious compositions of purely Japanese origin the following instruments are used: The Kagoora-fuyé, a six-holed flute; the Yamato-koto, a six-stringed psaltery; and the Shakoo-bioshi, wooden castanets. But when the sacred music to be performed happens to be of Chinese or Korean extraction, it is the correct thing to play it on the Shono-fuyé, a sort of accordion; the Hitshiriki, a small flageolet; the Koma-fuyé, a four-holed flute; the Fuyé proper, a seven-holed flute; the Kinno-koto, a seven-stringed psaltery; the Biva, a large four-stringed guitar; the Taiko, or big drum; the Joko and Kakko, two small flat drums; and the Shoko, or gong.

In Japan the standard of pitch is not given by a tuning-fork, but by a reed, or set of reeds, expressing the twelve fundamental notes of the Japanese tonality, their sounds being produced by aspiration instead of expiration. A set of these pitch-pipes, twelve in number, contained in a dainty-lacquered

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TO THE
REV^d CHARLES HEATH, M.A., Vicar of Walkden.

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Unison Setting

BY

WILLIAM H. HUNT, B.MUS. (LOND.)

LONDON:

PATEY & WILLIS, 44, GT MARLBOROUGH ST., W.

MAGNIFICAT.

Voices. *Allegro. ♩ = 120.* My soul doth

Organ. *f* *Ped.*

mag - ni - fy the Lord, And my spi - rit hath re - joic - - ed in

God my Sa - - - viour, For He hath re - gard - - ed the

p Man:

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Voices.

Organ.



P & W. 109.

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Allegro. ♩ = 120.

My soul doth

Organ.

f

Ped.

mag - ni - fy the Lord, And my spi - rit hath re - joic - - ed in

God my Sa - - - viour, For He hath re - gard - - ed the

p

p Man:

low - - li - - ness of His hand - maid - en, For be -

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are 'low - - li - - ness of His hand - maid - en, For be -'. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a forte (f) dynamic marking.

- hold, from hence - - forth, all ge - ne - ra - - tions shall

Ped.

The second system of the musical score. The vocal line continues with the lyrics '- hold, from hence - - forth, all ge - ne - ra - - tions shall'. The piano accompaniment includes a 'Ped.' (pedal) marking. The lyrics are hyphenated across the system.

call me bless - - ed. For He that is migh - - ty hath

The third system of the musical score. The vocal line continues with the lyrics 'call me bless - - ed. For He that is migh - - ty hath'. The piano accompaniment features a piano (p) dynamic marking in the right hand and a forte (f) dynamic marking in the left hand.

mag ni - fi - ed me, And Ho - - ly, Ho - - ly

The fourth system of the musical score. The vocal line continues with the lyrics 'mag ni - fi - ed me, And Ho - - ly, Ho - - ly'. The piano accompaniment features a piano (p) dynamic marking in the right hand.

is His name, And His mer - cy is on them..... that

Ped.

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are written below the vocal staff. A 'Ped.' (pedal) marking is placed below the piano staff at the beginning of the second measure.

fear Him, Through - out all ge - ne - ra - - tions. He hath shewed

This system contains the third and fourth staves of music. The vocal line continues with the lyrics. The piano accompaniment features a 'ff' (fortissimo) dynamic marking at the start of the fourth measure.

strength with His arm, He hath scat - ter - ed the proud in the i -

ff

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics. The piano accompaniment features a 'ff' (fortissimo) dynamic marking at the start of the sixth measure.

- ma - - - - gi - na - tion of their hearts. He hath put

f

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics. The piano accompaniment features a 'f' (forte) dynamic marking at the start of the eighth measure.

down the migh-ty from their seat, And hath ex - alt - - ed

and hath ex - alt - - ed the hum - - ble and meek; He hath

fill - - ed the hun-gry with good things, And the rich he hath sent

emp - - ty a - way. He re - mem - bring his mer - - cy hath

f Harmony or Unison.

holpen His servant Isr-ra-el, As He pro-mised to our fore -

f

senza rall:

- fa - thers, A - bra - ham and his seed for e - - - ver.

senza rall:

ff

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - - - ly

ff

Harmony ad lib.

Ghost, As it was in the be-gin-ning, is now, and e-ver

shall be, World with-out end... A - - - - - men.

, rall: molto.

rall.

NUNC DIMITTIS.

Slower. $\text{♩} = 92.$

Lord, now let-test thou thy ser-vant de-part..... in

p

rall.

*rall: molto.*Time of the
Magnificat.

peace, ac - cording to Thy word. For mine eyes have seen Thy sal -

*Allegro. ♩ = 120.**f* Man:

- va - - - tion which Thou hast pre - par - ed, be - fore the face of all

Ped.

peo - ple To be a light to lighten the Gen -

ff

- tiles, And to be the glo - ry of Thy peo - ple Is - - ra - - - el.

ff

Glo-ry be to the Fa - ther, and to the Son, and to the Ho - - ly

ff

Harmony ad lib.

Ghost, As it was in the be - gin - - ning, is now, and e - ver

rall: molto.

shall be, World with-out end... A - - - - - men.

rall:

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box, lined with silk, is called Shoshi; one of six, each tube being two-sounded, bears the name of Shoshi-buyé; one of three, only emitting the six sounds most commonly used in musical composition (namely, Osho, D natural; Kosho, E flat; Taisoku, F natural; Kiosho, G flat; Kossen, G natural; and Tshurio, A flat), is called Mitzshiohi; and there is, besides, a single bamboo-tube, pierced with twelve holes, each hole being lined with ivory and provided with an explanatory Japanese character, indicating the note of which it is warranted to give the true pitch under pressure of inspiration.

The most important variety of wind instrument in the realm of the Rising Sun is the flute, designated indifferently Fuyé or Teki, and subdivided into two classes, the Koowan-teki, or flutes held horizontally; and Siyu-teki, or flutes held vertically, as the clarinet and oboe are with us. Of the former class, the original Japanese flute (Fuyé), a bamboo tube pierced with seven holes, was invented at Tangool, whence it passed into China about a century and a-half before the commencement of the Christian era. The Chinese, however, assert that the first Fuyé was made in China, *anno* 143 B.C., by a musical genius named Kiou-Kong. According to the Sinico-Japanese Encyclopædia, all musical sounds, vocal and instrumental, are based upon the seven notes produced by this ancient Fuyé. Flutes of the Fuyé class were formerly made of thigh-bones of a large sort of ape, and yielded a much fuller, rounder tone than the more modern bamboo-flute. Apropos of these monkey tibias, and their power of discoursing sweet music, a story is told of one Shiogen, a celebrated Fuyé player of antiquity, who—at one period of his career a fugitive from justice—was compelled to take refuge from his pursuers in a dismal cavern, popularly credited with being the regular dwelling-place of an enormous anthropophagian serpent. Shiogen knew all about this snake; and the notion that it might put forward some conclusive objection to his intrusion made him very uncomfortable. But what was he to do? From the myrmidons of the law, as enforced in Japan, he could expect no mercy; whereas, as he sagaciously reasoned, perhaps the serpent might be out visiting, or asleep, or not hungry, in any of which cases he would be safer in the cave than out of it. So he lay down, and was composing himself to sleep when something glided up to him, which, upon inspection, turned out to be a python, with a lion's head, fiery eyes and a forked tongue, three feet long, hanging from its red and gaping jaws. As this creature manifested a disposition to swallow the trespasser whole, Shiogen made up his mind that his last hour was come, and, picking up his beloved flute, began to "play himself out" with a favourite air of the period. He had scarcely tooted a bar when the monster—so says the legend—cocked its head on one side in a sentimental way, and listened. Gradually tears of pleasure extinguished the flames that had hitherto flashed from its eyes; it kept time to Shiogen's melody by waving its tongue to and fro like the pendulum of a Maelzel's metronome; and as the tune got more and more intricate it positively

slobbered with enjoyment, and even tried to grunt a sort of fundamental bass to the *bel canto* of the seven-holed Fuyé. Presently, unable to bear such continuous rapture any longer, it undulated gently away, leaving Shiogen sole and undisputed tenant of the cavern, which he inhabited for some time thereafter, secure of the absolute privacy which its unfavourable reputation in the neighbourhood could not fail to assure to its occupant. From my own experience of Japanese airs I should incline to the belief that the unfortunate python, aware of its visitor and entering its cave "on hospitable thoughts intent," was paralysed with wonder and consternation by the hideous sounds with which Shiogen assailed its ears, and—after a brief interval of agonised endurance—turned and fled precipitately from what, in its uninstructed simplicity of mind, it probably took to be the actual presence of the leading Japanese Devil. Anyway, from the above-quoted legend is derived the popular belief, still prevalent in Shiogen's native land, that the tones of the Fuyé are specially endowed with power to drive away serpents and other venomous reptiles. However this may be, it is certain that a little of the Fuyé goes a long way with most Europeans, and is apt to hasten their departure from any spot near which that remarkable instrument may happen to be played by a skilled Japanese soloist.

The simplest in construction of the Siyu-teki, or vertical flutes, is the Seuno-fuyé, a set of Pandean pipes twelve in number, made of bamboo, fixed in a frame and adorned with golden dragons on a ground of red lacquer. The twelve tubes produce the twelve fundamental sounds of the Japanese scale. Another variety, the Mine-teki, is an eight-holed clarinet, emitting the notes that constitute our diatonic scale of B major. Then there is the Shak-haci, twenty inches long and pierced with five holes, which was introduced into Japan from China during the reign of the Emperor Ming-hwang (713-742); the Toshio, also a five-holed clarinet, two feet five inches in length, which dates from the seventh century; the Hitoyo-kiri, a much shorter instrument, the tone of which is exceptionally mellow, upon which account it is chiefly used for accompanying the human voice; the Hitshiniki, an oboe producing a curiously shrill and rasping tone, unendurable to the Western ear (this is one of the "instruments of purity," and is eminently calculated to drive those condemned to hear its eldritch screeches to wallow in crime); the Ka, an oboe which is always used in Chinese theatrical bands, and seldom out of them; the Shiono-fuyé, a box of whistles, which may be played either by blowing into or sucking at a mouth-piece inserted in one end of the box; and, finally, the Rapakai, a huge seashell, into the point of which an *embouchure* is fitted. This primitive instrument is utilised in war-time for signalling purposes, and is also sounded with soul-subduing effect during certain religious ceremonies. Blown with vigour, it gives out a sound that hits off the happy mean between a moan and a roar—a sort of sublime bray, such as might be uttered by a canonized donkey suffering

from stomach-ache. Those who hear the Rapakai for the first time seldom linger long with the exclusive object of dwelling upon its strains. They are soon visible to the naked eye in some other neighbourhood, and may be observed to pant from the speed with which they have changed their place of temporary sojourn.

The strings of Japanese fiddles, guitars, &c., are made of waxed silk; those used for instruments upon which sacred music is played are manufactured exclusively at Kioto, and are extremely expensive, whilst "profane" strings are made at Yedo, and are cheap. They are sold in sets, according to the key in which the instrument for which they are destined is to be played, and each complete set is known by the name of its original inventor, or by the number of its thickest string. The king of Japanese stringed instruments, hight Kokiou, has already been described in a former paper under the above heading; so have the Girine and Shamiseng, the most popular instruments of the street-corner Japanese band. But I omitted to describe the bow upon which the Japanese fiddler plays with his Kokiou—the Japanese method being precisely the converse of ours, which prescribes playing on the fiddle with the bow. This latter, in Japan, is three feet four inches in length, made of sandalwood and horsehair. The stick is flat on one side and round on the other, the hair being stretched along its rounded side, and is in two pieces, connected by a metal ring when the bow is in use. It is held firmly in a horizontal position by one hand, whilst the other grasping the Kokiou rubs its strings backwards and forwards against the bow. This method of playing obtains with the Girine, the Kokoon, a fiddle of Korean origin, and the Niyisene, a handsome two-stringed violin, the back of which is made of black lacquer, ornamented with arabesque gilding, whilst the belly and sides are of wood covered with young gazelle skin, and the neck terminates in a gilt dragon's head.

Psalteries play a more important part in Japanese music than fiddles; their class-name is Koto, and their varieties are more numerous than even those of the Fuyé. The simplest in form is the Sooma-koto, a board about three feet six inches long and thicker in the middle than at either end, one of which is square and the other round in shape. It has only one string, which the player strikes with a bone plectrum fitted like a thimble to the tip of his forefinger, and looking like an elongated nail, whilst he makes the note required by pressing the string with a small bamboo cylinder at the intervals where frets indicate the different tones, or where white lines painted on the string itself serve the same purpose. The Sooma-koto is said to have been invented by a mournful Japanese swell in exile, who strove to banish melancholy by stretching a piece of whipcord across the top of his hat and playing on it with a chicken-bone. By reason of its patrician origin, this instrument is still a favourite in Japanese aristocratic circles. The Yakoomo-koto and Atzooma-koto are varieties of the Sooma-koto, provided with two and three strings respectively.

The Gokkine, another psaltery, has five, three of which are dyed yellow, the fourth violet, and the fifth blue; in lieu of frets, the names of the notes to be produced by pressure on the string are inscribed on the finger board at the due intervals. The Yamato-koto, of historical renown as having figured prominently in the legend of the Sun-Goddess, narrated in the first paper of this series, is a six-stringed psaltery of celestial origin, exclusively used for the performance of sacred music. A gracefully-formed and most elaborately decorated instrument of this class is the Saghé-koto (nine strings), which is specially affected to the delectation of the concubines belonging to the chief of the Japanese Government for the time being. Perhaps the most symbolical of stringed instruments is a small harp called the Kiuno-koto, to which is attributed the power of checking vicious desires and purifying the soul. In length it is three feet, six inches, and six lines, representing the 366 days of the Bissextile year. It is six inches broad at either end, because there are six cardinal points in Japan—north, south, east, west, zenith, and nadir. In its centre its breadth is four inches, which stand for the four seasons. It is a little broader at top than at bottom, as a hint that lofty things are superior to grovelling things. Its belly is convex, for the heavens are so; its back is flat, that being the shape of the earth, according to Japanese beliefs. Besides being almost oppressively emblematical, it is highly ornate, being overlaid with black lacquer and gold, and lavishly inlaid with ivory, mother-of-pearl and tortoise-shell in devices of great artistic beauty. The Gindai, a thirteen-stringed harp, enjoys the proud privilege of being only played upon by members of the aristocracy. One must be indisputably "born," in the German sense of the word, to while away the lagging moments by dallying with the strings of the Gindai. A plebeian dares not even play a pentatonic scale upon that august appanage of hereditary nobility. Less exclusive harps are the Tsooma-koto, trapezoidal in shape; the Kakoognoto, a square instrument with twenty-five strings; the Nishine, a round harp with a metal tongue in its inside, which vibrates with a buzzing sound when the strings are twanged by the plectrum; the Nighenkine and Sankine, small Kotos which have fallen into desuetude; and, finally, the Sono-koto, or great Japanese lute, a magnificent instrument, six feet in length, fitted with thirteen strings, and so richly inlaid as to be, for the most part, a very marvel of *marqueterie* and decorative ingenuity. It is played with three pointed ivory thimbles, worn on the tips of the thumb, first and second fingers.

First in rank of Japanese guitars is the Koo, an Imperial instrument, the whole surface of which is embellished with arabesques and figures of animals painted in pure gold on a ground of dark lacquer. It is four-stringed, and circular in shape, with a neck eighteen inches long, and nine frets. Then come the Shunga, the Ghekine, the Shighene, all four-stringed; the Kirisiene, three-stringed, and played with a tortoise-shell plectrum; the Kaotari, three-stringed, elaborately ornamented and partly

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covered with gilt leather, on which the Imperial dragon is painted in several colours; the Taisene, Samhine, Shamiseng (of which there are several beautiful varieties) and the Biva, which dates from the year 851, and were formerly played on horseback. It is now a drawing-room instrument, much in vogue amongst the "upper ten" of Japanese society. Before closing this rough sketch of the leading Japanese stringed instruments, I must not omit to mention the Taakan, a psaltery with twenty-eight metal wires, bearing a strong family resemblance to the Hungarian ciombolan. It is extremely effective in orchestral music, and may be heard in every Japanese and Chinese theatre.

Of the Japanese instruments *à percussion* the most formidable is the Taiko, a colossal version of our big drum; the trunk of a tree hollowed out and covered at either end with thick deer-skin. There is an elegant little drum called the Tassoomi, which Japanese dancers hang round their necks and strike with their finger-tips whilst performing the Butterfly-Dance. The Doo, or gong, is extremely popular in Japan; some of its varieties are quaintly shaped, and *répoussé*, so as to present all manner of surface irregularities. In the Buddhist temples the Nihoihagi—huge bronze cymbals—are always on hand during Divine service; they are also freely utilised in military bands. Clusters of bells, resembling sledge-bells, are attached to a short stick and rattled during the performance of sacred and profane music alike. They are called Soodsoo, and serve to mark the *tempi* of concerted pieces very effectually. Castanets (Shakou-biohi) of different sizes, and a sort of Xylophone (Mokkine), consisting of thirteen slips of wood set loosely in a frame, and played upon with two metal-topped wands, like tiny drumsticks, complete this category of Japanese instruments. In conclusion, I can wish the readers of THE LUTE no better fortune than that they may be preserved from hearing any of the extraordinary performances achieved by Japanese orchestras composed of the above executant elements. That way madness lies!

WM. BEATTY-KINGSTON.

UNDER the heading of "Viennese Operetta-Composers" a series of amusing word sketches of Milloecker, Suppé and Genée has recently been published by the well-known feuilletonist Curt von Zela. As these composers are all three known in England by their works, *entr'autres* *The Beggar Student*, *Boccaccio* and *The Naval Cadet*, it may not be inopportune to reproduce in translation a few paragraphs extracted from Von Zela's entertaining article. Writing of Milloecker, he says:—"Charles Milloecker, whose renown has been established far beyond the Austrian and German frontiers by *The Beggar Student*, is a Viennese by birth, like John Strauss. He is a tall, slender man, forty-three years of age, with a full brown beard, flowing locks and bright blue eyes. His extreme modesty renders him somewhat timid and reserved. I had some difficulty in inducing him to talk about himself. Eventually, however, he told me that he was the son of a working goldsmith, and had been brought up to practice his father's craft, but, when a mere lad,

was led by his irresistible fondness for music to neglect his business and study the flute at the Vienna Conservatoire. He taught himself the piano by the aid of Adam's system, and took lessons in harmony of Joseph Leinsegger, in whose counterpoint class he worked with Hans Richter, Weinwurm, Krickl, Zeller and Prihoda, all of whom have since attained musical celebrity. The first encouragement he received in the direction of original composition was imparted to him by Suppé, in whose orchestra, at the Carl Theatre, Milloecker had been engaged as a flautist. Suppé recognised extraordinary talent in some compositions submitted to him by the young flute player, whom he took under his special protection, obtaining his appointment (1864) to the conductorship of the band in the Thalia Theatre at Graz, where Milloecker's first operetta, *The Dead Guest*, was brought out shortly afterwards. Five years later he was definitively engaged as *chef d'orchestre* and composer at the Theatre on the Wien, which post he continued to occupy until the year before last. During the interval (1869-1883) he composed the music to seventy 'Possen' (farical operettas with spoken dialogue) of which *Three Pairs of Shoes* may be mentioned as having achieved a tremendous success. His first three-act operetta was *A Viennese Adventure*, followed in rapid succession by *The Devil's Music*, *The Enchanted Castle*, *Countess Dubarry*, *Apajune*, *The Maid of Belleville*, *The Beggar Student*, *Gasparone*, and *The Field-Preacher*. He told me that the *motivo* of the waltz, 'Her fair shoulder' (*Beggar Student*), which has attained world-wide popularity, occurred to him one afternoon whilst he was strolling about the streets of Vienna 'thinking of nothing in particular.'"

"SUPPÉ is the descendant of a Belgian family which emigrated from Brussels to Cremona, in Italy; he was born sixty-five years ago at Spalato, the capital of Dalmatia, where his father was a Government official. He still speaks German with a slight Italian accent. Tall and burly, Suppé is of an imposing presence. His eyes and hair are dark, and he wears a heavy black beard, slightly dashed with grey. Calling upon him at his cosy little villa on the Launenbergl, overlooking the Danube, I found him in his study, the walls of which were covered with wreaths, embroidered ribands, honorific diplomas and portraits of musicians. An old spinet served him as a desk. I asked him whether he was able to extract any of his lovely melodies from that tinkling old relic of a past age. He replied, 'I never use a piano for purposes of composition. My spiritual ears hear the melodies, fully orchestrated, that suggest themselves to me, and I write them down at once, just as they pass through my brain. . . . I get up every day at half-past six a.m. and work without intermission until one p.m., then I eat a hearty breakfast, and sleep till five. My evenings and nights I devote to social amusements, and seldom go to bed before two in the morning.' 'Now I understand,' I rejoined, 'how you have managed to compose over two hundred operas and operettas.' He continued, 'All my music is more or less Italian in character; *Boccaccio*, however, more so than any other of my works. This may account for the circumstance that the Italians claim me as one of themselves. It would seem that my operettas bear a sort of international *cachet* that secures them public favour in non-German countries. *Fatinitza*, *Boccaccio* and *Juanita* have been very well received in Paris and Brussels, as well as in Italy and Spain. The last-named work ran for 150 consecutive nights

at Barcelona.' With respect to his famous patriotic song, 'Das ist mein Oesterreich,' which has attained the rank of a National Hymn throughout the Hapsburg Monarchy, he observed to me: 'The true story of that song is a very remarkable one. I wrote it in a tremendous hurry for a *Singspiel* that was produced at the Wieden Theatre on November 13, 1849. When the local prima donna, Fraeulein Rudini, came forward and sang the first verse she was so frantically hissed that she could hardly manage to get through it. It was of course withdrawn, and lapsed into total oblivion for some years, to be revived in due time with a success that, I confess, fairly astounded me.' 'And you wrote it hastily, you say?' 'Just as hurriedly as I wrote the third acts of *Boccaccio* and *Fatinitza*; I composed, for instance, the well-known march in *Boccaccio* during the dress-rehearsal of that operetta!'"

"RICHARD GENÉE, though he is always classed with the 'Viennese Operetta-Composers,' is really a North German, born at Danzig in 1823 and educated at Berlin in the famous Grey Cloister, where Otto von Bismarck studied the 'humanities' as a boy. Through the circumstance that Genée's father was the manager of the Danzig theatre, this eminent composer and librettist became familiar with the world behind the scenes at an early age, and contracted a predilection for music and the drama which induced him, at the age of eighteen, to abandon the studies he was then making for the medical profession and take to composition for a livelihood. His first engagement as an orchestral leader to the theatre at Reval was concluded in 1848; he subsequently conducted at the Prague National Theatre from 1863 to 1868, whence he migrated to the Wieden Theatre in Vienna, at which famous house—the home of operetta in the Kaiserstadt—he shared the duties of *chef d'orchestre* with Charles Milloecker for nearly ten years. In 1879 he laid down his bâton in order to devote himself exclusively to composition and libretto-writing. Since then he has lived, winter and summer, in a villa he purchased at Pressbaum, near Vienna, visiting the capital but rarely. His early compositions were chiefly part-songs and ballads, some two hundred and fifty in number; it was not until he had completed his thirty-fourth year that he wrote his first comic opera, *The Tyrolean Fiddler*. In 1868 he succeeded in inducing John Strauss to turn his attention to writing operatic music, and rendered him invaluable assistance in the construction of *Indigo* and *The Bat*, the Waltz-King's first and second operettas. Since that time, in collaboration with Herr Walzel (whose *nom de plume* is F. Zell), Genée has written all the best libretti of which German operetta can boast, including *Fatinitza*, *The Naval Cadet*, *Cagliostro*, *Nanon*, *Boccaccio* and several others. As a musical composer he ranks amongst the most genial and fertile of his school, the founder of which was Jacques Offenbach; and his works enjoy as great a popularity in the country of his birth (North Germany) as in that of his adoption (Austria). In personal appearance Genée might pass for the type of a German Professor, being bearded, long-haired, blue-eyed, spectacled, slender and slightly bent at the shoulders. He is an extremely amiable man and a charming companion, 'full of most excellent differences.'"

An eminent German musical critic, Herr Marsop, points out that his native land cannot claim a plurality of schools of music, but only one—that of

Bach. "How is it," he asks, "that this manifest oneness, which has hitherto animated the development of German music, has been so generally ignored? Because of two innate German characteristics—the national tendency to split society up into parties, and the still more calamitous national yearning to classify everything. What! a century and a-half forlorn of accurate definitions! Where would be our renowned profundity and exactitude of analysis if such a shortcoming could be borne with? Heaven forbid! But where were we to begin straw-splitting? Up to the commencement of the nineteenth century but little speculation had been indulged in upon musical matters—although the music theretofore composed was none the worse for that! And so the classification-fever broke out. Terms were wanting; unluckily someone suggested the word Romanticism. At the very time when Karl Maria von Weber was beginning his career, and the greatest master of German Song, Franz Schubert, was pouring out the contents of his inexhaustible cornucopia of melody, the romantic school of poetry was also in full bloom. At that time people were not so ready with catch-words as they are now; but they soon began to cackle confusedly about Romanticism, a term which everybody interpreted as he pleased, because nobody knew exactly what it meant. Romanticism was set up in opposition, or at least in contrast, to Classicism. Old familiar music was pronounced to be "Classical;" every new man was denounced at once as a Romanticist and composer of a lower order. Johann Friedrich Reichardt was a great hand at this sort of definition. He composed extremely tiresome music and wrote incomparably dull essays. This man decreed that Bach, Haendel and Gluck were to be defined as classicists; Mozart and Haydn as romanticists. A little later Beethoven appeared and made things warm for the classifiers. What was to be done with this hot-headed fellow? They made the best of a bad job by promoting Haydn and Mozart to the classical Paradise and relegating Beethoven to the Purgatory of romance, where he had to stay until he was relieved by Schubert and Weber. And so these fat-headed classifiers went on, steadfastly and stupidly. One fine day, however, they suddenly found out that Germany was in a fair way to be endowed with a whole regiment of classicists; they did not feel equal to dedicating a special altar to each of these new saints; a church common to classicists and romanticists would have been a blasphemous edifice; so Schubert and Mendelssohn, although just ripe for classical canonization, were resolutely thrust out from the sacred precincts, and a broad, thick line was drawn under the name of the last holy one, Beethoven. Then they brought a hippogriff out of his stable, hoisted Schubert, Marschner, Spohr, Mendelssohn, Schumann, Meyerbeer and Wagner on his back as incorrigible romanticists, and luckless Pegasus was condemned to gallop about the Land of Romance till the Day of Judgment, bestridden by the whole of that goodly company. Mendelssohn, by the way, received a good-conduct certificate and the title of a 'Classicist amongst Romanticists.' How mawkish and untruthful are all these hard-and-fast definitions! Do not our so-called classicists teem with romance, and is there not plenty of 'classical' music to be found amongst the compositions of contemporary masters?"

To ordinary minds, it appears somewhat difficult of comprehension that even so great a composer as Beethoven should have been born in two houses at

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the same time. Such, however, is the exceptional privilege ascribed to him by the municipal authorities of his natal city, Bonn; and Professor Hanslick, whilst attending the Festival recently held in that picturesque town, appears to have been deeply exercised by the insinuation thus advanced that his favourite composer was an exception to Sir Boyle Roche's immortal rule. The learned critic writes:—"On my way home from Schumann's grave I came to an unassuming house in the Rheingasse, bearing the inscription 'Beethoven's Birthplace.' I entered a damp passage, climbed up a dark, narrow wooden staircase, and was ushered by the owner of the house into an empty, dismal room, the decaying walls and tiny latticed-windows of which bespoke its antiquity. 'Beethoven was born in this room,' said my guide, as positively as if he had been present on the occasion. Bareheaded and with a throbbing heart I gazed upon the hallowed but exceedingly dirty apartment in which Beethoven uttered his first wail. Then, at the risk of breaking my neck, I stumbled down the gloomy staircase into the street again, and was no little astounded when, a little farther on, I came upon a house in the Bonngasse displaying a marble tablet with the device 'Ludwig van Beethoven was born here.' During my previous emotion I had forgotten the contest that had accrued, some years ago, between two houses in Bonn as to which of them had really been the scene of Beethoven's *début* upon the world's stage. The incident, contemplated from afar off, has a comic aspect; but, on the spot, the shock it inflicted upon my feelings was a very painful one. Of a verity, the civic authorities of Bonn should insist upon removing the memorial tablet from one of these two houses. Two rival birthplaces of Beethoven constitute an intolerable anomaly. Besides, there is no doubt as to which is the right house. Thayer's researches have established it as an indisputable fact that Beethoven was born at No. 515, Bonngasse, and was at least five years old when his family moved into Fischer's house in the Rheingasse. Away, then, with the tablet from the front of this latter house, and never again let a worshipper of Beethoven imperil his pious neck on its abominable corkscrew staircase."

FROM THE PROVINCES.

ABERDARE.—On the 20th August, Mr. Hugh Brooksbank, organist of Llandaff Cathedral, opened the new organ recently erected at St. Elvan's Church at a cost of £560. The recital took place in the afternoon, when Mr. Brooksbank played the overture to Handel's *Samson* and Silas's Andante in D, in which he gave a fine exemplification of the capacity of the instrument. Mrs. Camellan, mezzo soprano, rendered two solos from *St. Paul*, and the Hon. Pamela Bruce (a daughter of Lord Aberdare) sang "O rest in the Lord" and Cherubini's "Ave Maria." The performance of the presiding organist, which included Merkel's introduction and fuga, a fugue by Bach and Mendelssohn's beautiful allegretto from *Lobgesang* were brought to a close with Sir George Elvey's "Festival March" and "Waft her angels to the skies," as a supplemental piece during the progress of the offertory, which will be devoted to the liquidating of the deficit of £300. The organ, built by Mr. Vowles, Bristol, after designs by his son, has two manuals, C to G. the pedals comprising 2½ octaves, CCC to F. There are 12 stops in the great organ and 12 stops in the swell. The pedal organ

is furnished with three stops and there are four couplers. The instrument is well balanced and of good tone. It will be furnished with hydraulic blowing power.

GLASGOW.—With unfeigned regret I have to record the death on 10th ult., of Mr. James Allan, the conductor of the "Glasgow Select Choir." Local musical art has lost, it is not too much to say, one of its most conscientious and capable exponents, and a man whose name, moreover, was well-known to the patrons of Mr. Austin's Scotch Concerts in St. James's Hall. *En route* the Choir invariably visited several leading English towns, where the able guiding power and worth of its conductor were warmly recognised. Mr. Allan, it may be mentioned, was also conductor of the "Uddingston" and the "Mount Vernon" Musical Societies. The vacant chair in Kelvin-side Free Church will not be easily filled, for Mr. Allan had won the high regard of everybody connected with the congregation. A flattering offer to conduct the praise in St. George's Free Church, Edinburgh, told its own tale of James Allan's abilities as a Psalmist; and ever and again his fervent interest in sacred song was exhibited in a marked degree. The world knew fewer modest men than the deceased gentleman, and a wide circle of friends mourn with the widow and family. Mr. Allan passed away at the early age of 43, after a distressing illness of many months.—The appointment of Mr. Francis H. Underwood as United States Consul for Glasgow has been notified. Mr. Underwood was connected for several years with the Smith American Organ Company, and the appointment, says the *American Art Journal*, "is one that will meet with the approval of the entire music trade."—Messrs. Paterson and Sons have arranged for an early appearance of a concert party which will include Mesdames Griswold and Antoinette Sterling, Mr. J. W. Turner, Miss Agnes Zimmerman, Signor Papini, and Signor Bottesini.

LIVERPOOL.—At the recent Midsummer Higher Examinations of Trinity College, London, Marianne Rea, of Liverpool, obtained the position of Associate Vocalist, scoring the maximum of marks; and Hannah Quick, of Prescott, Lancashire, gained that of Certificated Pianist. Both are pupils of Mr. James J. Monk, of Liverpool.

[THE Editor will be obliged to Conductors or Secretaries of Musical Societies if they will kindly send programmes and notes of Concerts on or before the 24th day of the month. The notices should be brief and to the point, the names of artists distinct and legible, and the whole written on one side of the paper only.]

FROM THE CONTINENT.

BERLIN.—The holidays are now over, and all our places of entertainment which have been closed for a longer or shorter period are beginning, one after another, to open their doors. The first to commence the season was the opera house, with the now somewhat hackneyed *Trumpeter of Sackingen*, which, however, still seems capable of attracting a German audience. If all the arrangements which are spoken of are actually carried out, we are likely to have a very enjoyable winter season. Teresina Tua is to give three Concerts during the last week in September, doubtless to be supplemented by one, if not two, extra performances. Christine Nilsson is to give a couple of Concerts on the 12th and 15th of October. At the Friedrich-Wilhelm Stadt Theatre a cycle of Offenbach's works is promised. Fortunately the *Great Mogul*, which is now acting, continues to draw and is well received, so that time is thereby afforded for making the grand pre-

parations required for producing the French opera-bouffé. —At the Victoria Theatre, the hopes of the management are centred in the new ballet, *Messalina*, for which new dresses and scenery are to be provided, strictly according to the Parisian models, as these latter were all made in accordance with historical data, for the purpose of furnishing a strictly accurate picture of Roman life.—*Madame Angot* is to be resuscitated at the Walhalla. Lécocq's operetta has been so long banished from the repertory in Berlin that, although some elderly playgoers will recognise with pleasure an old acquaintance, to the majority of the rising generation the piece will be quite a novelty.—Mlle. Ella Russell, an American by birth, but educated in Italy, made a very successful début at Kroll's Theatre, where she was well received and loudly applauded for her singing of the final air of the first act in the *Traviata*, and at the end of the piece was several times recalled before the curtain.

BONN.—The musical festival resulted in a surplus of £72 13s., which amount is to be handed over to the fund for the commemoration of Robert Schumann. The chief attraction of the festival was Max Bruch's *Achilles*, which found such favour as to lead to its being acquired for representation during the coming winter season in all the chief musical centres throughout Germany. At present the following appointments for its reproduction are definitively settled: Barmen, October or November; Cologne, 15th December; Berlin, January; Breslau, January; Hamburg, commencement of February; and Bremen in February.

FRANKFORT ON THE MAIN.—The statistics of the doings of the two theatres here during the past season, 1884-85, give the following results. In the opera-house 320 performances took place, including 57 operas, 6 operettas, 1 concert, 12 dramas, and 12 divertissements de danse; of these, 3 operas, 8 dramas, and 2 ballets were given for the first time; 9 operas and 1 drama were newly rehearsed. In the theatre 301 performances were given, of which, 13 were dramas, 24 plays, 42 comedies, 50 farces, 2 operas, 7 operettas, and 2 ballets; of these, 17 plays, 2 operas, and 1 ballet were first performances.

GHEENT.—The Festival Concert given in the Grand Theatre, on the occasion of celebrating the 50th anniversary of the founding of the Conservatoire, was a great success. The programme consisted solely of works composed by former pupils who had received their musical education in the school. Amongst others given, were fragments from *Captain Henriot*, by Gevaert; a duet and finale from *Amor*, by A. Samuel, the present director of the Conservatoire; a *Salve regina*, by Mengal; symphonic fragments, by Van den Eden; a symphony, by Samuel; and several numbers from the opera of *The Poet and his Ideal*, by Mily.

PARIS.—Reyer's Opera, *Sigurd*, has become an established favourite with the public, and therefore, under the circumstances, there seems, for the present, no chance of its being removed from the repertory of the Grand Opera. At the "concours de chant," of the Conservatoire, the first prizes amongst male singers were awarded to two tenors, MM. Duc and Gandubert, the former of whom has already been engaged for the Grand Opera and will make his début in *William Tell*. Amongst the lady pupils ability was not so conspicuous, although first prizes were awarded, being given to a young American, Miss Moore, and Madame Salambiani. On the day of the "concours d'Opera Comique," the judges being Ambrose

Thomas, Gounod, Leo Délibes, Jules Barbier and Carvalho, no first prizes were awarded, none of the competitors being deemed to have deserved them. This may, in part, be accounted for by the fact that the Paris Conservatoire, which is undoubtedly the first musical school in the world, does not possess a private stage of its own; thus, when a dramatic piece has to be represented, the most remarkable makeshifts have to be employed, which are at times sufficiently ludicrous to upset the gravity of even a trained performer.

PRAGUE.—In spite of the very decided ill-feeling which exists between the Austrian and German nations—(the Imperial embracings at Kremsier notwithstanding)—and which was prominently marked by the recent refusal of the police authorities at Carlsbad to allow the *Deutsche Lied* to be sung at a Concert given by the Men's Choral Society—there are sufficient Teutons in the capital of Austria to maintain a theatre of their own, so that Angelo Neumann, the sole licensed impresario of Wagner's works, found a congenial audience for the reception of *Lohengrin*, which was followed on a second occasion by *Tannhäuser*. For the coming winter season, the chief novelties announced are Nessler's *Trumpeter of Sakkingen*, Massé's *Une Nuit de Cléopâtre*, Weber's *Silvana*, and the first two evenings of the Nibelungen tetralogy *Rheingold* and *Walküre*. Rubinstein's opera of the *Demon* is to be translated into Bohemian, and produced at the national theatre. A piano of historical value will shortly be exhibited in the Rudolphinum, as a memorial of Mozart, who is said to have both performed and composed upon the instrument. It was built in 1722, by the Court organ manufacturer and player, Heinrich Grabner, of Dresden, and possesses a tone somewhat resembling a zither; the two key-boards, which are placed one above the other, compass five octaves each, and the strings are vibrated by a series of quill jacks.

OBERRAMMERGAU.—This stage, which has acquired such a world-wide reputation, in consequence of its Passion plays, is, for a time at least, to be devoted to the performance of pieces of a more secular character. The playbills announce for the 13th and 20th September, as well as for the 11th October, *Saint Ulrich*; or, *the Battle of the Huns on the Lechfelde*, and for the 26th and 18th October (all Sundays, be it observed), *The Guildmaster of Nuremberg*.

VIENNA.—Our Men's Choral Society has been away, starring in Berlin, where its members have met with a very hearty reception as well as a cordial appreciation of their merits. The Society has now been in existence for 42 years, during which time the members have visited Venice, Nuremberg, Ratisbon, Passau, Dresden and other cities; but probably the occasion which will be best remembered was their visit to Brussels, in the year 1880, to congratulate the Princess Stephanie on her betrothal with the Crown Prince Rudolf.—In the erection of the Hotburg Theatre, all the experience gained from the burning of the Ring Theatre is being brought to bear, in order to preclude if possible the likelihood of any such calamity recurring, and looking at the precautions adopted, it seems as though one could not be burnt in the building, although the eventuality of being baked in it does not appear to be quite prevented.—The Conservatoire of Music has just issued its annual report, from which we learn that the number of pupils during the past year was 793, of whom all but 43, who adopted a theatrical education, studied music. Of these 750, Austria supplied 699 from its various provinces, and of the 51 foreigners, two came

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from America, one from England. Instruction was imparted by 55 masters and two female teachers; but perhaps the most remarkable fact in the annals of the school was the award of the first prize in violin playing to a mere lad of 10 years old, son of a Viennese physician, who, having from his earliest youth displayed a great talent for music, was at the age of seven sent to study in the preparatory school of the institution, and has now, after a period of three years, obtained a certificate of qualification and the gold medal.

REVIEWS.

STANLEY LUCAS, WEBER AND CO.

Le Tatamaque. Danse Havanaise. By Michel Bergson.

THE name of this composition is a puzzle, the solution of which we recommend to our philological readers as a pleasing and inexpensive holiday amusement. The piece of music published under so perplexing a title is in reality a clever and not too difficult arrangement for drawing-room pianists of a well-known Spanish dance, the "Jaleo de Malaga." Very likely the Cubans of Andalusian extraction dance the *jaleo* in the beautiful island of their adoption; but we venture to doubt that they have re-christened it "La Tatamaque," which sounds like the name of some negro melody, sung or danced to by the coloured "hands" of a French, not a Spanish, plantation.

Sweetheart, Say? Song. Words by W. B. Kingston. Music by Marie Antoinette Kingston.

THIS is a remarkably pretty song, cleverly constructed and readily impressing itself upon the memory by the intelligible and highly popular character of its leading strain. Miss Kingston's latest composition shows a distinct advance, and manifest and successful effort in the direction of improvement on the part of a young composer deserves prompt and cordial recognition, such as we are glad to be able to accord to this graceful, tuneful, and sympathetic song-writer. "Sweetheart, say?" is dedicated to Madame Adelina Patti.

WOOD AND CO.

Blue-eyed Beauty. Song. Words by Harold Wynn. Music by Seymour Smith.

A TYPICAL drawing-room ballad, such as the English middle classes approve of and extensively patronise. Melodious, easy, and pleasing. Words and music alike are mildly sentimental.

Coming Home. Ballad. Words from *Chambers's Journal*. Music by Whewall Bowling.

THIS is a plain-sailing, unaffected little song, which may be made effective by expressive singing. It will be found suitable to private rather than public musical entertainments. The words treat of a sympathetic subject—a tailor, shoreward bound in a very small boat. Heavy weather, of course, and a considerable sea on.

La Japonaise. Gavotte. For the Pianoforte. By Edward Jakobowski.

THERE is something wrong about the title of this pretty composition. It should either be "The Japanese" or "La Japonaise." It is unusual to prefix the French definite article to an English noun. The gavotte itself,

however, is very quaint and cheery, and presents no absolutely insuperable difficulties to the pianist of society.

J. B. CRAMER AND CO.

Lullaby. Song. Words and music by Jessie Botterill.

A TENDER crooning little *berceuse*, considerably above the average of lullabies, a class of lay which—like the serenade—is not so popular in this country now-a-days as it used to be some twenty or thirty years ago. Perhaps the unfitness of the lullaby to a concert-room or salon—indeed, to any apartment save the night-nursery—may have suggested itself to a critical public. However that may be, Miss Botterill's "Lullaby" merits general favour on the ground that it is a charming composition, quite unpretending, but thoroughly musically.

W. J. WILLCOCKS AND CO.

Si Vous Saviez! Chansonette. Words by Sully-Prudhomme. Music by G. M. H. Playfair.

THIS is a remarkably happy setting of some graceful verses, the plaintiveness of which is assumed rather than real. The music is as persuasive as are the words, and both are indisputably pretty. Cordially recommended to drawing-room vocalists whose French is not that of Stratford-atte-Bowe.

WEEKES AND CO.

All in All. Song. Words by Spencer Henry. Music by Edmund Rogers.

MR. ROGERS has done his best to impart an agreeable musical flavour to some loosely constructed words. The result of his effort is a harmless song enough. Lyrics of this calibre are not often characterised by conspicuous originality; but they suit a large class of the British public. It is to that class that "All in All" is addressed, and with every chance of success.

MUSIC RECEIVED.

Marche des Vivandières. Caprice de Genre pour le piano. By Michel Bergson. (Stanley Lucas, Weber and Co.)

Douze Nouvelles Etudes pour piano. By Michel Bergson. (Stanley Lucas, Weber and Co.)

Grande Polonaise Héroïque. For the pianoforte. By Michel Bergson. (Stanley Lucas, Weber and Co.)

Orage dans les Lagunes. For the pianoforte. By Michel Bergson. (Stanley Lucas, Weber and Co.)

The Better World. For voice and piano. By Michel Bergson. (Stanley Lucas, Weber and Co.)

Sally Salter. Song. By Henry Mander. (Wood and Co.)

Tender Glances. Waltz. For the pianoforte. (Wood and Co.)

To my Love. Sonnet. Music by A. A. Horne. (W. J. Willcocks and Co.)

A Whispered "Yes." Song. Words by Spencer Henry. Music by Edmund Rogers. (Weekes and Co.)

The Hermit's Motto. Song. Music by Selwyn Graham. (Weekes and Co.)

Faithful Hearts. Song. Words by Edward Oxenford. Music by Albert Lowe. (Novello, Ewer and Co.)

Romance. For the pianoforte. By Robert Munro. (W. Reeves.)

Happy Hours. Galop. For the pianoforte. By Crosby Smith. (W. Reeves.)

POET'S CORNER.

— O —
THE WORST WOE.

THE worst of all man's countless cares
Who, who will tell to me?
Each striving soul some burthen bears—
Which may the heaviest be?

"I once had wealth,
I lived in luxury—possessed
All that could fill my cup of life
With happiness. I ne'er repressed
A wish, nor dreamt of toil, or strife
With fortune. Daily, then, I fed
On dainties. Now I work for bread
With heavy heart and shattered health!"

Aye, poverty is hard, I own,
Yet need'st thou not despair;
The very King upon his throne
Has many a weightier care.

"I fondly loved a maid.
A thousand times she promised me
And with soft kisses sealed each vow
That she would ever constant be,
True, whilst we both should live. And now,
How is it with me? She has cast
Me off with scorn—I know not why—
She scruples not my life to blast,
She reckes not if I live or die.
Is not my care the worst?
Have I not lost my first
And only love? What sadder can be said?"

Be patient. Thou art not alone
In frustrate hope, in sorrow;
Time heals the wound thou dost bemoan,
Look forward to to-morrow!

"What comfort can'st thou give to me?
Where shall I find amends?
Poor am I, yet despair not—
For penury I care not!
I love, and I am young;
My heart hath not been wrung
As yet by woman's treachery.
But I have closely clung
To friendship. Now, alas! I lose my friends!"

Thy load the heaviest is;—for gold
And love, though lost, may yet again be won;
But friendship is not bought or sold—
Its thread, once broken, ne'er can be re-spun.

WM. BEATTY-KINGSTON.

A WELL-DESERVED tribute is paid to Mr. Emil Behnke's work in the cause of proper voice production, by the distinguished actor and elocutionist, Mr. Hermann Vezin, in the columns of the *Dramatic Review*.

MADAME CHRISTINE NILSSON was lately the recipient of a very practical souvenir from Prince Constantine Radziwill. It took the form of a purse, having on the one side the Prince's coat-of-arms, and on the other, the fair vocalist's portrait set in diamonds; and, for contents, the round sum of ten thousand francs.

SHE: "Do you play the piano?" He: "I don't know. I never tried."

MADAME PAULINE LUCCA entertains the idea of impersonating *Manon* at the Vienna Opera House.

MR. DEXTER SMITH, editor of the Boston *Musical Record*, was present at the Birmingham Festival.

THE *Nibelungen Ring* is to be given in its entirety at Munich on September 8th, 9th, 11th, and 13th. Happy Munich!

THE Ammoniaphone is, we are glad to see, becoming of general use among vocalists, many of whom certify as to the benefit they derive from it.

THE St. James's Hall Company have been able to declare a dividend of seven per cent., despite the heavy outlay entailed by the alterations.

THE André Edition, long known to professors as a valuable collection of popular and classical teaching works, has been placed in the hands of Messrs. Patey and Willis, who are now sole agents for Great Britain and the Colonies.

A CHORAL Society is being formed at Tottenham, with Mr. Frederick Oram as conductor. We understand that forty members have already joined. We wish it every success.

SIGNOR ARDITI has been conducting some Promenade Concerts at the Empire Theatre. He had done wisely had he chosen pieces of a higher class than those actually performed.

MR. JULIAN ADAMS has been doing good work this season at Eastbourne, with which town he has been so long connected. His orchestra has been giving two Concerts daily through the last two months, and will continue to do so till the end of September.

HERR WILHELMJ said rather a good thing at Gottenburg during his tour in Scandinavia. The audience at his concert was extremely small, but when he left the town large crowds turned out and cheered him as the train steamed away. Wilhelmj turned to a friend and said, with a grim smile, "Next time I come to Gottenburg I shall give my concert in the railway station."

HEarken to Josh Billings on the most popular of musical instruments: "The dinner-horn iz the oldest and most sakred horn there iz. It iz set tew musik and plays 'Home, sweet Home' about noon. It has bin listened tew with more rapturous delight than ever any band haz. You kan hear it further than you kan one of Rodman's guns. It will arrest a man and bring him in quicker than a sheriff's warrant. It kan out-foot enny other noise. It kausers the deaf tew hear and the dumb tew shout for joy. Glorious old instrument! Long may you lungs last!"

HERE is a curious fact about the late General Grant, testified to by the Reverend Doctor Tiffany. "He had a constitutional inability to appreciate music. He told me once that all music seemed to affect him as discord would a sensitive and cultivated ear, and that he would go a mile out of his way rather than listen to the playing of a band. And when the hymn to be sung consisted of four stanzas he experienced a feeling of relief as each one was sung and so disposed of." This dislike to the "finer art" is more easily to be understood in practical General Grant than in emotional Victor Hugo, in whom it was equally developed.

